

BANTHA TRACKS

JOURNAL OF THE OFFICIAL STAR WARS FAN CLUB

INTERVIEW:

BANTHA TRACKS
GOES TO ELSTREE: PART II

Following Carrie Fisher's interview, we make our way to Stage 5 where Richard Marquand is directing a scene with Admiral Ackbar on a rebel spacecraft's bridge. Just as we arrive, red lights start flashing and bells begin to ring. David Tomblin, the first assistant director, calls for "Quiet."

Richard Marquand says the magical word, "Action," and begins to direct Admiral Ackbar. He gives a slow series of commands on proper head position, when to react, and speaks the next line of dialogue, to fine tune the interactions of the mime artists troupe who articulate the Mon Calamari. Our first bit of movie magic happens as Richard's stream of requests gets more and more complex. "Look right! Look left! Shut out the first command!" (Here Richard reads the command from the script at the same speed as the character will say it, thus cueing the mouth movements so the puppeteers can get them right without having to focus on the dialogue.) "Gesture at something you see out the left window! Now react as if a big explosion has just happened off to the right! (Here Kit West's special effects crew short out arc lamps to brighten the right side of the set.) Shield your eye on that side! Shut out the next command!"

They run through everything several times to insure enough footage 'in the can' then we hear the cry, "Cut. Print it." The wardrobe crew quickly moves in to help the creatures off with their heads. Phil Tippett, U.S. Head of Makeup and Creature Design, walks slowly around the now immobile Calamari, checking for the slightest imperfection that might require a hurried touch-up. Another crew member checks the articulation devices for excess play.

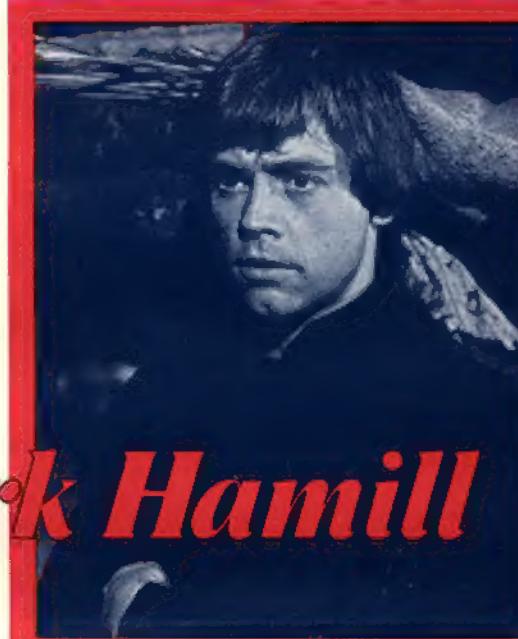
The magic bubble pops, and reality returns to the set. We stood there in awe. David Tomblin announces that there will be an hour break for lunch. Half-dressed stormtroopers meet with others partially clad in rebel uniforms and "It's off to the nearest pub."

Kenny Baker's in a shot this afternoon. He wanders by and stops to chat with us about the fan club. Once he finds out we have just arrived, he insists that we come over to his nearby home for tea as soon as he can get away. Somehow we agree, still smiling. The warm glow we are feeling from actually seeing how the STAR WARS Saga is made, lingers as we make our way back to the production

offices through the coldest March weather London has had in recent years.

After being warmed by good English tea, Gordon Arnell—the Production Publicist, informs us that we will be able to interview Mark Hamill that afternoon, before Mark starts his training in stunts and swordfighting with Peter Diamond. We arrive at his dressing room to find a relaxed and smiling Mark Hamill, who says, "Hi! Come on in."

BT: How does REVENGE OF THE JEDI compare to STAR WARS or THE EMPIRE STRIKES BACK?



Mark Hamill

MARK: I'm enjoying REVENGE OF THE JEDI more than STAR WARS or EMPIRE. The feeling on the set is very much like your last semester of high school where the accomplishment of reaching the end is combined with the disappointment that it's over and the relief that we were able to put STAR WARS across. I'm finding tremendous personal satisfaction in completing something we weren't really sure we could finish when we started. What will make REVENGE OF THE JEDI truly great is the four hours of what has to be the most elaborate set-up in the history of filmmaking! This is the last chapter of "The Adventures of Luke Skywalker", so there was no reason for us to save anything. We reach the very pinnacle of the rollercoaster ride. Prepare yourselves! It's a white-knuckler, straight down from here!

George has said that there's a lot that's new in JEDI. There are new characters, as well as a culmination of everything that's gone

before. STAR WARS has always been, from my point of view, Luke Skywalker's adventures but there's a menagerie of people in our movies, convincingly like those you might find in real life, who influence and guide Luke. What I find amazing is how the plotline has been constructed to utilize each character to his fullest potential. Lando has a definite purpose in Jedi. All of us do. No one will be left out. That holds true for everybody from Lando all the way down the line to the robots, C-3PO and R2-D2, whose fullest potential is reached. They put C-3PO and Han together in the Falcon's cockpit in EMPIRE. It's wonderful the way they

“You haven't seen my new costume. It's all black. I told George it's very Vaderish, but he said, “It's supposed to be.”

split up R2-D2 and C-3PO, which is the last thing you would expect them to do, take Laurel away from Hardy, but that's the beauty of George's approach, just when you thought you knew what would come next—you find out you're wrong!

It doesn't matter how many times we tell the public about our plans, they're always going to suspect that George made THE EMPIRE STRIKES BACK just because STAR WARS was so successful. "The Adventures of Luke Skywalker" were originally planned as three movies. That's what I signed for. Each chapter was to have its own impetus. The STAR WARS saga was never seen as a series of vaguely inter-connected movies like the James Bond or Superman films which are series that will stretch out into infinity as long as their producers keep making commercially successful films.

STAR WARS was successful because it was NEW. No movie quite like it had ever been

done before. *STAR WARS* speaks to us from that very optimistic, everything-will-work-out-all-right viewpoint we have when we are young. *EMPIRE* reminds me of that time in our lives when we leave home and discover it can be a hard world out there. I was surprised and delighted over *EMPIRE*'s success, even more than *STAR WARS*. *STAR WARS* I expected to be a great success because it was the perfect film for its time that summer of '77. *STAR WARS* became a pop phenomenon, so you really can't judge its success and *EMPIRE*'s with the same box office yardstick. It was the profits from *EMPIRE*, not *STAR WARS* that made possible the rest of the *STAR WARS* movies that George Lucas had already planned.

I think our audience is waiting for the other shoe to drop. In fact my suggestion for the title was "The Other Shoe Drops" instead of *REVENGE OF THE JEDI* which is a misnomer. It's really not right for Jedi to have revenge unless what we see in this part of the "Journal of the Whills" was recorded by non-Jedi. The other choice for a title was "Return of the Jedi" but I'm still holding out for "The Other Shoe Drops." When I offered that title to George, he didn't seem to think it had much commercial potential.

military looking, and not quite so floppy but George was worried that with my new costume the total effect might come off a little too stiff and just look too stark. George is great at bringing you around to see his point of view. Luke now looks more like he does in the rest of the *STAR WARS* saga. You haven't seen my new costume. It's all black. I told George it's very Vaderish, but he said, "It's supposed to be."

STAR WARS is a self encompassing film with a beginning, a middle and an end. At the beginning of *STAR WARS* you read the scrollup. That's planned to make you feel like you missed some early chapters. You don't need that data to enjoy the picture, as little kids know, it just makes you feel like you are coming in on the second act. At the end, Vader may spin off into space but everyone in the theater from the three-year-old kid in the front row to the English professor in the back understood that it was the climax when the Death Star exploded. *THE EMPIRE STRIKES BACK* didn't have that kind of cathartic effect in it. It didn't achieve the same kind of a specific objective *STAR WARS* did other than having Luke come to terms with Darth Vader. *EMPIRE* was so unlike *STAR WARS* it was a bitter pill to swallow. There wasn't that

this is true until *JEDI* premieres. Luke and Lando have pledged to save Han. Remember, Luke's last line in *EMPIRE* is, "I'll meet you at the rendezvous point on Tatooine."

BT: How physically demanding is learning to be a swordsman?

MARK: Learning swordplay is like learning choreography when you do a musical. While I certainly can't improvise as a swordsman, everything within the framework of what Luke has to do I've learned by rote. It's Peter Diamond's job to make me look good. Actually in *JEDI* we're much more interested in the personal conflicts involved than in lots of flashy swordplay. It doesn't take a long, extended fight sequence for our audience to tell which swordsman is superior. In their duel on Bespin Darth Vader was obviously the better swordsman and although Luke got away, he paid a heavy price. In *JEDI* there is a confrontation that leaves no doubt that Luke is now at least Vader's equal.

This presents us with some interesting questions! If it is true that Darth Vader really is Luke's father, how can things be resolved? Luke is not sadistic, he wouldn't make Vader suffer needlessly, but can Luke kill Vader?

The philosophy of avoiding a confrontation by letting things go and waiting for exactly the right moment to act can be seen in Obi-Wan Kenobi's actions in the Mos Eisley cantina, when Snaggletooth bothers Luke. Ben tries to avoid trouble by saying, "This little one's not worth the effort. Come, let me buy you a drink!" As if to say, "We'll sit. We'll talk about softball." It's a very extraordinary way for Ben to act. Ben carries that attitude right up to the last moment, when if he hadn't acted Luke would be dead or injured and so would Obi-Wan.

BT: How has Luke developed and how has Mark Hamill developed through the *STAR WARS* Saga?

MARK: Luke's character undergoes a natural progression from farm boy to contender to champ that is the central theme of the entire "Adventures of Luke Skywalker." Luke had a lot of anger in him in *EMPIRE* which suited the film. Luke has grown up in *JEDI*. He has come full circle and develops an Obi-Wan like inner strength. I don't like to play the same character over and over again, but Luke changes so much that I'm never repeating myself. The personal parallels are great. Luke is swept up in the adventure of *STAR WARS* just like I was in my film career. In *EMPIRE* I felt I had something to prove. This time I'm more willing to just relax and enjoy myself. I love this film and I'm going to be very sorry when it's over, not seeing all these people as often as I would like.

BT: Do you have any anecdotes?

MARK: When we finished *STAR WARS*, I said if I could ever work with George again, I would. I have gotten used to him. If I knew then what I know now, filming *STAR WARS* would have been much more comfortable for us both. For

Mark Hamill and Carrie Fisher relax between scenes in Yuma.



George is very amiable as far as suggestions go. I can't tell you how many suggestions of mine he has listened to. In a book about Akira Kurosawa I found a photograph of a character with shaved widow's peaks, a top knot with a bone in it, and a little eagle's claw earring. I decided that was Luke's new look. You should have seen George's eyes when I brought that photo in just before filming started. His face remained the same, but his eyes turned into little kaleidoscopes of fear. I'd love to play poker with George now.

The front office really wants to accommodate us. If I came in, dead set on that new look for Luke complete with shaven widow's peaks and short, short hair, then they would find some way to make a thirty million dollar movie and still keep me happy. They get very nice while you're shooting. I thought Luke's hair should have been shorter, more

happy-go-lucky, triumphant feeling *STAR WARS* left you with. *EMPIRE* left too many loose ends, like Vader making Harrison Ford into a coffee table. I found the end so unsatisfying.

The real climax of *EMPIRE* was when Luke went to Bespin to help the Princess and Han. That's when Luke failed. Some feel it was earlier when Luke took his lightsaber into the cave despite Yoda's warning, "Your weapons, you will not need them." Yoda was telling Luke that in the larger scope of things weapons were not important. In a conflict of the human element like between father and son, your priorities have to be very clear. Luke's failure was in leaving Dagobah much too early. The confrontation at Bespin was pretty much one-sided. Luke was proficient as a swordsman, but suddenly he realized Vader had only drawn him to Bespin to lure him to the dark side. Although Vader says he is Luke's father, the audience won't know whether or not

example, I've always loved the sound of the name for the creature that drags me underwater in the Death Star trash compactor—a Dia Noga. During a break after the third time I had gone under, I pulled off a little bit of smut that stuck to my stormtrooper costume, looked at George who was intently directing the next take and sang, "Pardon me George, could this be Dia Noga poo poo?" (To the tune Chattanooga Choo-Choo) When our eyes met it was like George had said, "Hi, you're really something." I was thrilled. I didn't plan it. I just suddenly found myself singing for George and it worked.

Williams' score and to editing and to all the different elements that go into making one of our films. None of the many attempts to copy STAR WARS have worked because they lack the heart and the depth of human feeling that make everyone really care about our characters. About the closest another science fiction film came to getting acclaim for its actors was "Alien." The whole cast was fantastic! They spoke very natural dialogue, and held realistic conversations. Our dialogue is largely the stuff of fairy tales. You have to deliver your lines with complete conviction to get them across.

new roles, and it's certainly not why I became an actor. I was still doing television back in 1974 when I reached a point where I felt I had enough money and didn't really have to worry about it. I wasn't thinking about ten years down the road, but for the next three years I didn't have to work. Now I don't do everything. I only do a certain amount of television. I did "Corvette Summer" for a pittance because it was such a great script and I loved the part. But, hey, I'll work cheap.

BT: Your agent just had a coronary!

MARK: You have to separate yourself. There's the artist, and then there's the businessman. This is the businessman speaking. "Elephant Man" opened up a whole new realm for me. In three weeks, attendance rose from 32% to 89% of capacity. I was very happy with that. From the stage a 65% full house looks completely full, so in the last two weeks we looked packed every night and matinee. It was a real shock to be closed, but that is not something I think about. I only worry about being the best I can. I have always liked acting because it's so much fun. When STAR WARS came out, suddenly I was a type-cast movie star. Now I'm not concerned when I don't have my next movie lined up. I would rather wait for something good.

That's what happened for Harrison with RAIDERS OF THE LOST ARK.

I loved RAIDERS but of course it has ruined all my anecdotes about reptiles. I have stories about how many I had to work with on EMPIRE and then RAIDERS ruined all my best stories. I didn't mind the snakes that much, I just didn't like to handle them. You're cautious with snakes just like you are cautious around any animal. I was all right until one bit me. That set me back. I was pulling snakes from the X-wing's engines. The handler told me to hold them about 18 inches from the head so the snake would writhe around and everybody could see it's not rubber. The first one was shedding his skin and had secreted this milky liquid which had blinded him. Every time I touched him he flinched so I flinched. I still think that's some of the best acting I've ever done. I look so calm and yet inside I was going, "Yecch." The snake bit me on the eighth take and drew blood. He wasn't poisonous, of course, but the idea of actually being struck is really scary. The snake handler said, "He didn't so much bite you, as sort of nicked you." "Hey," I said. "Let's not get into semantics right now!" He got his little snakey lips all over my hand and now I'm bleeding. It was terrible! The whole film is constructed to make me look like a hero and I'm running around yelling, "Yeow, He bit me," in front of everyone.

When you are involved in something that takes off like STAR WARS you constantly reassure yourself that everything is the same as it was—that you are the same, that Harrison's the same, that Carrie's the same—that it's just a movie. You want to assure yourself that everything is still normal and in a way that worked against my being able to enjoy the experience. I should have been able to enjoy the success and have a whole lot of fun. But as I said at the beginning of the interview, "I'm really enjoying JEDI and, I have a good feeling about this, the fans will too." □ *Ken Rowand*



BT: How is it working with Richard Marquand?

MARK: Working with Richard Marquand is wonderful. He used to be an actor himself. Most people don't realize what actors are up against. I hope the documentary conveys the idea that whole scenes are frequently done where the actor works alone. Carrie makes an entrance with nobody there to see her, or to follow her across the room to where she stands, or to just take in what she's wearing. Harrison's tied up down there, C-3PO is standing over there, R2-D2 is fighting and comes over to here. It's difficult for Carrie to find her marks and play the scene unless someone tapes them on a stick and follows her around with it. I'm much more confident now doing entire scenes with no one else there at all.

BT: Were there any problems with creatures, quasi-humans, and humans all on the same set?

MARK: It's very hard for the Royal Shakespearian actors playing Imperial guards to act in a scene with a barely-audible David Prowse—he has great presence, there's no denying that, but he can't be heard in the mask. That's what we're up against. Anytime you work with creatures or in any scenes where there's smoke or when the actor's speaking voice is not going to be used in the mix anyway—and that includes anybody in a mask—you are bound to have some trouble. It's the most unnatural form of acting.

When you are acclaimed in films, some of the glory has to be delegated to John

BT: What kind of roles have you played?

MARK: I never received the kind of satisfaction playing straight roles that I got from doing character parts. My forte in school was physical characters in French farces where I jump under tables, impersonate an old man and do dialects and odd sounds. I didn't realize when I got the script for STAR WARS, that I would have to throw away all that background. Luke was my first role where I didn't play the drug addict friend of the good guy who turns out to be the villain in the end. It was refreshing to be a straightforward, nice guy. Now I find the reverse is true. At a time when I wasn't getting enough satisfaction out of being an actor, doing "Elephant Man" on stage really helped me. Broadway is where actors are really developed. I wanted to do something where the audience would see my input. For me the "Elephant Man" didn't last long enough, but it gave me a taste of something I want to pursue. I was willing to step into a role that had been played by countless other actors, not to mention a movie version good enough to get an Oscar nomination, because this was the most interesting role on my horizon. I was willing to do eight performances a week for very little money. I think there is a tendency for film producers to disregard STAR WARS because its unusual success doesn't fit the mold. They don't believe it's within the realm of their world, or maybe they just figure the actors are too expensive and want millions of dollars per film, which isn't true.

Money was never a consideration with me. It's not something I consider when I look at

STAR WARS

REVENGE OF THE JEDI

Production Part III



Principal photography involving the main actors began at EMI Elstree studio in England on January 11, 1982. Filming at EMI was completed on April 4th. The cast and crew then moved to the first location shoot near Yuma, Arizona. Filming began there on April 12th and was completed on April 24th. The second location shoot was in Crescent City, California. It began on April 26th and finished

on May 8th. The final principal photography was done at Industrial Light and Magic, in Marin County, California, from May 10th to 14th.

Now that the principal photography has been completed all of the special effects, sound designing, editing and scoring is being worked on so that REVENGE OF THE JEDI will be ready for its world premiere on the sixth

anniversary of the release of STAR WARS, May 25th, 1983. It will open across the United States and in Canada the same day. There are no plans for a special world premiere in any one location.

While we cannot reveal any of the plot or the names and roles of the new characters, we can answer some of your general questions concerning the film.

REVENGE OF THE JEDI is the sixth episode in the STAR WARS saga, the third to be filmed. It will complete the story of Luke, Han and Leia and their adventures. The next STAR WARS films (the first trilogy) will go back in time and tell the story of the Old Republic and its downfall. The episodes would be filmed in chronological order—I, II, III. There are no working titles to any of these episodes.

Bantha Tracks will keep you informed with further updates on the progress of REVENGE OF THE JEDI. We will have a full page of photos in the February 83 issue!!



Howard Kazanjian and Sidney Ganis answering questions at Chicon IV.

The carbonite Han Solo visited the 40th World Science Fiction Convention in Chicago over Labor Day Weekend and brought with him an exciting preview of the next chapter in the STAR WARS Saga. He was part of the special REVENGE OF THE JEDI exhibit which featured not only the actual "frozen" figure from THE EMPIRE STRIKES BACK, but a full-sized model of a new vehicle called a Speeder Bike. The walls were hung with photographs of old friends like Luke Skywalker and Princess Leia and mysterious new characters like Admiral Ackbar, the Mon Calamari. Those pictures only hinted at their adventures in the next movie.

More than 5000 conventioneers, many in costume, came from the far corners of the galaxy to see the exhibit. There were Tatooine farmboys, Corellians, Imperial Troops, Wookiees, Princess Leias, and travelers in STAR TREK uniforms and BLADE RUNNER outfits. They had one thing in common—the love of STAR WARS. They carried away JEDI buttons, made comments and asked questions.

Maureen Garrett

Lucasfilm goes to Chicon IV



by Dianne Wickes, Hollywood, U.S.A.

"Look, Daddy! Space ship! Space ship!" A small boy attempted to crawl onto the Speeder Bike and was prevented only by a timely parental hand on his belt.

"Luke's all in black," a worried fan whispered.

"If that's the REAL Han Solo, can you thaw him out now?"

"Who are those guys?" A boy pointed to the menacing photo of the Emperor's red guard.

"Could you faint and cause a disturbance so I can steal Han's picture?"

"What's a Jedi?" a child inquired, staring at his REVENGE OF THE JEDI button.

On Saturday, September 4th, convention attendees sat entranced for an hour as REVENGE OF THE JEDI Producer Howard Kazanjian, and Lucasfilm Senior Vice



The JEDI exhibit featuring the Carbonite Solo.

Maureen Garrett

President of Marketing Sidney Ganis hosted an hour-long presentation on REVENGE OF THE JEDI. Howard showed slides of the principal characters, behind the scenes shots and live action shots. Sidney showed an eleven minute film, "The Making of JEDI Monsters" which he produced especially for the convention.

Howard and Sidney then fielded questions. Many fans tried to get them to reveal the identity of the "other" or whether or not Darth Vader was really Luke's father, but their response was always the same. "All your questions will be answered on May 25th, 1983!"

The REVENGE OF THE JEDI slide show presentation received an ovation, and attendees left pleasantly uninformed, with smiles replacing earlier questioning frowns.

May 25th seems a long time to wait for REVENGE OF THE JEDI. However, those of us who were at Chicon IV and who shared in the fun, excitement, and laughter know that the wait will be worthwhile. The best is yet to come! *Sherry Magee*

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In conjunction with the 1982 re-release of THE EMPIRE STRIKES BACK, we are offering a limited number of 1982 re-release one-sheets to our members. While similar to the 1981 EMPIRE re-release one-sheet, it features artwork by Tom Jung in fluorescent colors contrasted by a midnight blue background and measures 27" by 41". A true collectors item!

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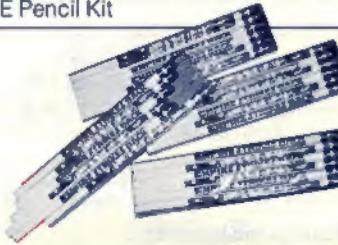


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NEWSLETTER BACK ISSUES

Special Compilation Issue—Price: \$1.50 ea. (plus postage and handling)

Includes highlights from issues #1 through #4, originally published in 1978. Complete in one issue, the compilation contains biographical sketches of George Lucas and Gary Kurtz, articles on STAR WARS special effects, an interview with Mark Hamill, a STAR WARS trivia quiz, fan club questions and answers, and more.

Bantha Tracks Back Issues—Price: \$1.00 ea. (plus postage and handling)

#5 Interview with THE EMPIRE STRIKES BACK Director Irvin Kershner, Fan Club Cartoon Contest winners, STAR WARS comic strip news, and introduction of Boba Fett.

#6 Interview with Harrison Ford, Japanese influences in STAR WARS, questions and answers.

#7 Interview with Anthony Daniels, introduction of Lando Calrissian, questions and answers.

#8 Interview with George Lucas, preview page of EMPIRE photographs, transcriptions of actors' phone messages.

#9 EMPIRE Preview in Washington D.C. Hollywood opening of EMPIRE, animating the Tauntaun, fan club member John Rios profile.

#10 EMPIRE International report, STAR WARS costuming, profile of member costumers, "Thank You" Mark Hamill.

#11 Announcement of REVENGE OF THE JEDI, STAR WARS Radio Show, interview with JEDI Producer Howard Kazanjian.

#12 RAIDERS OF THE LOST ARK preview-interview with Director Steven Spielberg, Recruiting Contest Winners, Profile: Members Artwork, JEDI update.

#13 REVENGE OF THE JEDI Pre-Production Part I: Co-producers Jim Bloom and Robert Watts, Selecting a Director—Richard Marquand, NASA Strikes Back, Time Capsule, Profile: Kumi—Japanese Cartoonist.

#14 REVENGE OF THE JEDI Pre-Production Part II: Joe Johnston—Storyboarding, Creativity Contest Winners, Profile: The Los Angeles Philharmonic & STAR WARS Filksongs.

#15 RALPH MCQUARRIE Interview, JEDI Pre-Production Part III, JEDI Press Release, Profile.

#16 CARRIE FISHER Interview, HAPPY BIRTHDAY STAR WARS, MCQUARRIE JEDI PAINTINGS, PROFILE, LUCASFILM UPDATES.

#17 BEN BURTT Interview, Introducing Admiral Ackbar JEDI Update, Profile: Puzzles.

#18 MARK HAMILL Interview, JEDI Production Update, Profile, Puzzle Solutions.

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Seven Beautiful Colors

A replica of the emblem worn by THE EMPIRE STRIKES BACK cast and crew on location in Finse, Norway (3" x 4 1/2")

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OSWFC MEMBERS: Please be sure to check the most current issue of BANTHA TRACKS for special product offers. Some items from previous issues are no longer available.

by Enrique Rivera Vegas, Mexico

PROFILE

Over the past 5½ years Merana Cadorette has been working with ceramics, a clay-based art form. She works mainly from her imagination, creating various ceramic people. These include checkers players hunched over a playing board, ballet dancers paused in mid-step and several well known musicians performing at their pianos. Recently, Merana started working on a STAR WARS collection, which we have pictured here. She says she based her work on "All the photos, newspaper clippings, . . . that I can get my hands on."

Each of Merana's figures is highly detailed. The lightsabers glow with the aid of light-reflective tape. Yoda's hair is made from individual feather vanes. George Lucas has a watch, ring, glasses, lens, and notes in his back pocket. Both R2 and Darth Vader are partially glazed to achieve the proper shine. The design of the bases also reflects this attention to detail: Luke, R2 and Yoda are

Merana Cadorette



situated on a base cut from a tree stump fit with appropriate foliage—painted sawdust, green feathers and teased fiberfill. Obi-Wan and Darth fight on a silvered carved wood grid base, the silvering reflecting light to the lightsabers. The borders are painted black and the lettering blue, to retain the desired "set" look. When viewed separately or as a whole

Merana has captured the essence of the characters and the spirit of the STAR WARS saga.

Merana is a 23-year-old wife and mother currently living in Vermont, USA. She plans to continue with her ceramics, expanding her private pantheon, and to enter local art shows. *Mary Paterno, Katherine Catalano*



Tim Walburg, Michigan, USA

WORD PUZZLE SOLUTION

VEHICLES IN STAR WARS

by Lynda Vandiver, Kentucky



Chicon IV Masquerade contestants, Sheila Truax as George Lucas, Sally Smith as Steven Spielberg and Daniel Segard as Indy.

Maureen Garrett

ON HOTH, IT SNOWED AND SNOWED AND SNOWED AND SANTA NEVER CAME. WHAT DID THAT MAKE LUKE, LEIA, AND HAN?

REBELS WITHOUT A CLAUS!

Katriena Myers
Tolono, IL

*We wish you a Merry Christmas; We wish you a
Merry Christmas; We wish you a Merry
Christmas, and a Happy New Year!*



by Nancy H. Mason, Minnesota, U.S.A.

CROSSWORD PUZZLE SOLUTION

by Ruthe Glover, Australia



NEWS ★ ★ ★ ★ ★

RAIDERS WINS A HUGO

The Hugo Awards ceremony at the 40th World Science Fiction Convention was the scene of another triumph for the hit film of 1981, *RAIDERS OF THE LOST ARK*. The movie in which audiences were thrilled by the adventures of Indiana Jones and his quest for the Lost Ark was nominated for Best Dramatic Presentation. Four other films competed for the honor: *DRAGONSLAYER*, *EXCALIBUR*, *OUTLAND*, and *TIME BANDITS*.

As each nominee was announced, a short comic skit depicting a scene from the film was presented. For the *RAIDERS* nomination a figure dressed as Indiana Jones dashed on stage pursued by an enemy in Arab dress. Indy turned to face his adversary and drew his trusty bullwhip. To the amusement of the audience, the Arab reached under his robes, produced a laser pistol, and shot the archaeologist down on the stage.



Maureen Garrett

The winner was *RAIDERS OF THE LOST ARK*. Executive Producer Howard Kazanjian and Producer Frank Marshall stepped to the podium to accept the Hugo, and each made a short speech. Howard Kazanjian thanked everyone for the honor bestowed on the film, but Frank Marshall insisted he wasn't prepared for the occasion. A hasty search of his pockets, however, revealed an old speech he had never had the chance to deliver. It began, "I want to thank the Academy . . ." Thus the ceremony honoring the collaborative efforts of filmmakers George Lucas and Steven Spielberg ended like the movie, on a note of humor. □ **Sherry Magee**



RENEWALS

1983 is going to be a very exciting year. We hope you decide to stay with us through our first-hand coverage of *REVENGE OF THE JEDI*. Remember, when you renew, you'll receive four more issues of *BANTHA TRACKS*, all the fan club benefits and:

THE EMPIRE STRIKES BACK Summer '81 Re-release One-Sheet.

This beautiful color poster, featuring the art of Tom Jung, measures a full 27" by 41". The one-sheet will be sent to you rolled, not folded. One-sheets are movie marquee posters and can sometimes be found in memorabilia stores for very high prices. A true collector's item. Members with November 1982 expiration dates, it's time to renew. Your renewal forms have been mailed . . . Remember, THE BEST IS YET TO COME!

PREVIEW OF FEBRUARY 1983 ISSUE:

REVENGE OF THE JEDI COUNTDOWN — May 25, 1983

JEDI PHOTO PAGE, INTERVIEWS, PROFILE, LUCASFILM NEWS and more. . . .

Official Star Wars Fan Club
BANTHA TRACKS
P.O. Box 2202
San Rafael, CA 94912
USA



by Eugene R. King, California, U.S.A.

HOW TO WRITE US:

Letters to the editor, pen pals, special effects questions, cast and crew fan mail, costume guidelines, club information etc.; Official STAR WARS Fan Club, P.O. Box 2202, San Rafael, CA 94912. Please enclose a self-addressed, stamped envelope (SASE) with any inquiry to help insure a quick reply. Subscription problems, membership renewals, product fulfillment inquiries: Official STAR WARS Fan Club, Customer Service Department P.O. Box 163, Mt. Morris, IL 61054.

MOVING?

Don't miss out. *BANTHA TRACKS* is not forwarded when you move. Be sure to notify: Official STAR WARS Fan Club, P.O. Box 163, Mt. Morris, IL 61054. Please include your OLD address (the information on your *BANTHA TRACKS* label) and your NEW address. Allow 6 weeks for changeover.

MEMBERSHIP INFORMATION

New members: You will receive the *EMPIRE* kit, which contains a poster, six 8 x 10 color photos, a decal, and other ESB items, and a year's subscription (four issues) to *BANTHA TRACKS*. New membership fees are \$5.00, (\$6.00 Canada, \$7.00 Foreign).

Time to renew? The date of the last issue of your current subscription appears at the center on the top line on the *BANTHA TRACKS* mailing label. Please enclose mailing label information with the renewal fee of \$4.50 (\$5.50 Canada, \$6.50 Foreign).

Membership or renewal fees for Canadian or Foreign memberships must be submitted as International bank drafts or money orders payable in U.S.A. currency only. Please do not send cash.

FORCE NUMBERS

Your force number is located in the upper left portion of your *BANTHA TRACKS* mailing label. It consists of the first letter of your last name followed by ten digits. Please include it when writing to us.

PEN PAL SERVICE

If you are interested in having a pen pal, send a self-addressed stamped envelope to the Fan Club. Please write "Pen Pal" on the outer envelope.

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